

Random Impressions In Current Exhibitions

(Continued from Preceding Page)

visual painted a good many pot boilers in his time, but when he portrayed Miss Howard he was in the vein, and produced something like a masterpiece. The diaphanous make a harmony in yellow and brown, and merely as so much color they are luscious. But besides the sensuous beauty of tone in the canvas there is the interest of really brilliant technique, of a swift elegance comparable to that of Van Dyck. There are other masters of the period in the exhibition, Kneller, Wissing and one or two others, but Lely is the hero of the occasion, represented by half a dozen stately canvases, elegant of the court of Charles II. The reader of romantic history will be amused by the whole collection. The lover of good painting will batten on the "Miss Howard."

Louis Kronberg, of Boston, will have an exhibition at the Knoedler gallery, beginning on February 20. His paintings have been executed in Europe, mainly in Spain.

Comment in The Tribune last Tuesday on the career of the late Paul Durand-Ruel, the noted Parisian picture dealer, has elicited some interesting information on his introduction of the works of the impressionist painters to the United States. He obtained the opportunity to extend his propaganda through the late James F. Sutton, who had established the American Art Association in partnership with Thomas M. Kirby, in 1888. In the following year, when Mr. Sutton was in Paris, he was impressed by the impressionist show which M. Durand-Ruel was then holding there and arrangements were made for a similar display to be made in this country. It was opened at the American Art Galleries in 1889, to be welcomed with howls and jeers. There was even talk among the dealers of starting a movement to close the establishment. Nevertheless the exhibition had its supporters and some of them bought paintings; those by Monet and Degas particularly. W. Loring Andrews, W. H. Fuller, R. O. Havemeyer, Cyrus J. Lawrence, A. W. Kingman and Irwin Phillips were the leaders in this group of discerning amateurs. They had their reward. The paintings sold in 1889 made a total of about \$25,000. Today they would probably fetch at auction more than \$200,000. In 1897 the same galleries were otherwise engaged, so Durand-Ruel, under the same management, made his second exhibition at the old building of the Academy of Design. It has been recalled to us that besides the impressionists and artists of the school of 1890 there were some Salon pictures in the collection, among them Carolle's "Organ Rehearsal," which the late George I. Seney presented to the Metropolitan Museum.

Portraits by Leo Meisner may be seen at the Women's City Club until February 19. They include studies of Booth Tarkington, David Belasco, Eugene O'Neill, Augustus Thomas and other figures in the theatrical world.

Paintings by Augustus Vincent Task are on view at the Kraushaar gallery. The Dutch gallery shows Cape Cod subjects by Harry A. Vincent and cattle pieces by T. Neasey.

At the Rehn gallery Mr. Manoni Young is showing his work in various mediums, placing stress upon three or four paintings. He gives to those who are familiar with his art a new sensation, but is not likely to persuade them to treasure it. In the inner room there hang a number of his drawings. They proceed with an ease that is half the source of their charm his command over form and his instinct for its execution in beautiful living line. There is nothing instinctive felt in the oils. The figures here have reality, for an artist of his ability and sincerity could not altogether miss the truth. But they seem painted by main strength. The ease of the drawings disappears and with it the artist's claim in the interpretation of form. He is heavy-handed, almost stupid in technique, and his color, if not exactly muddy, is at all events wanting in richness of tone. In one canvas he has something like a sleepy moment. "The Mowers" is an enigmatic landscape, with something in its close-woven textures suggestive of a painting by Fissarro. The design is attractive, too, and there is air in the picture. It is a thing seen and put upon canvas with a measure of spontaneity. The others leave us cold. They are easily lacking in the full, interesting, distinguished and inevitable quality which we were enjoying not so long ago in his sculpture, "Alcmena."

Next Tuesday, at the Montross gallery, there will open an exhibition of paintings, etchings and dry points by Kenneth Hayes Miller, and one of oils, water colors and etchings by Randall Davey.

About five hundred objects belonging to Mr. Nouri-el-Bagdadi are to be sold at the Anderson Galleries next Thursday, Friday and Saturday afternoons. They comprise Oriental and European porcelains, Bohemian and Venetian glass, armor, watches, rugs, etc.

The Babcock gallery presents tomorrow a collection of paintings by Frank Townsend Hutchens. Three exhibitions fill the Ehrlich gallery. There are portraits by a group of modern painters, miniatures by Gustav Brock and photographs by Clarence H. White.

Mr. Carl Sprinchorn is one more of those painters of modernistic disposition who leave the impression of moving about in worlds not realized. He feels his way toward effects of atmosphere and color, indifferent to the minutiae of craftsmanship and evidently obsessed by some vaguely decorative intention. His work is spotty, tentative, giving only the roughest adumbrations of form. Yet some talent seems to glimmer below the surface of his painting. The more recent of life and even more, the color of the visible

world would seem to be struggling for definition upon his canvases. His color sometimes is beautiful. When the subject is in itself decorative, when he paints flowers, for example, he comes near to success. One can imagine interesting things emerging from under his brush if he were to accept a little academic counsel and discipline.

The "Sixes and Sevens Boys," whose exhibition at the Anderson Galleries we announced last week, turn out to vary in personal force. The cleverest of them, Mr. Walter G. Hayn, is a water colorist of unmistakable gifts. The elements of progress are obvious in his vivid sketches. The oils by Mr. Edwin Boller and Mr. V. B. Rann are so many bits of conscientious but in no wise original prose. Mr. Jerry Farna worth is obviously a pupil of Mr. C. W. Hawthorne. He turns the trick deftly enough, but needs yet to prove that he has the root of the matter in him. Mr. Courtney C. Allen's prints disclose taste and dexterity. Like Mr. Hayn, he ought to go far. The exhibition as a whole is gay and creditable.

In another room at the Anderson Galleries Mr. Richard Ederheimer makes an exhibition, chiefly of portraits. He says in a leaflet: "After working steadily for three years I have naturally acquired some technique—but technique is nothing; art begins only where that ends." His work demonstrates the fallacy. A completely renovated technique is essential to the achievement at which we infer him to be driving. This is a simple, clear, plastic interpretation of form. He would feel form almost in the round, giving it the fullest possible value. But he tries to do this with modeling that has no subtlety whatever, with drawing that is terribly hard, and with the crudest most glaring of colors. There are no nuances whatever in his color. It is the staccato transitions of an Oriental rug. All this would be corrected by a refining of his technique. He has a firm enough grip upon truth for he to worth his while to go back where technique begins and patiently strive to reach the point where it ends. At present he pays the penalty of vaulting ambition, seeking to paint the kind of portrait that requires ten times the equipment he can thus far boast.

It is an uneven little show which Mr. George Elmer Browne has opened at the Reinhardt gallery. The most ambitious of the eight canvases, the big "October," is a singularly empty affair. But near at hand is the merest sketch, "Dundeland," and it is captivating in its grace and freshness. There are similar merits in "The White Birch." The moonlight pictures are pleasing, there is some good color in the romantic "Slave Market," and there are some handsome tones in the simpler canvas of "The Logger." In the main the thing that disconcerts us in a certain lack of depth as though there were not much thought or emotion at the back of Mr. Browne's dexterity.

Mr. Charles Reiffel, at the Dudding gallery, would make a more successful picture if he didn't try to crowd too much upon one canvas. There is no broad generalization in these landscapes of his. You can see in "A Will-ton Broad," his best work, the makings of a charming composition, for he has fresh color and is sensitive to landscape sentiment. Unfortunately, he is literal where he ought to be suggestive. Slipped in the light of the art of omission and simplified by reflection on the art of design, his work would leave a better impression.

If the exhibition of water colors which Louis C. Tiffany is now making at the Art Center building had been held some years ago it might have been received with great enthusiasm. They represent observations made throughout travels in many countries when Mr. Tiffany was a more ardent worker with the brush than now. They range in date of execution from the early '70s to the present. The early ones, particularly the figure studies, are realistic. Judged by present-day standards they would be considered out of date. But occasionally one finds subjects both technically and pictorially interesting. One is the "Snow Scene," a tree branch overhanging with snow; "Lake Louise," a soft gray note of mountains and transparent waters, and "Village of Field, Canada," showing houses and railroad yards nestling at the foot of barren western mountains, are others. By far the best color notes are the vivid and charming flower paintings, while interesting plays of color run through the series of Grand Canon subjects of recent date.

It is not facetious to remark that there is more truth than poetry in Clifford W. Ashley's painting. Not that he neglects the latter quality. He realizes, rather, the presence of poetic qualities in the very nature of the subjects and paints for truth and vitality. That is one reason why his ship and New England water-front canvases are at once fine in feeling and eloquently presented. Walking into the exhibition at the Arlington gallery, one is struck with the presence of stirring things. Ashley's ships and skies and seaside environments are rich in atmosphere. The blue-gray swell that bears along the derelict and the oncoming storm clouds that sweep above it in the picture of that title rise out of the frame as though to swallow up the onlooker. Here one feels himself part of the ensemble, and an insignificant factor at that. There are bolder, more vivid paintings than this, having greater contrasts in technique and incident, such as the striking port scene, "Old New Bedford," and "The Wanderer," but few are more impressive.

In the gallery of The Bookery there is a collection of paintings by Carlton Fowler, which will remain there until March 12.

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Spring Hats at \$8.95 Show an Amazing Variety

THIS MAKES a choice easy for some, but absolutely tantalizing for others; for who can resist such deliciousness of color as characterizes every one of them. So low in price for the very high quality.

**Pictured: Angora Braid with Corded Silk and
Fancy Silk Braids with Little Tassels**

which only half suggest the beauty that is accomplished at such a low price. Here is only a tiny brief of the color that fills the millinery spaces: Copenhagen and tangerine, navy and henna, white and green, black and white, russet brown and sand, pumpkin and gray, Copenhagen and navy, gray and canna, and many plain colors not in combination.

Loeser's—Millinery, Second Floor.

Silver Deposit Ware

Quantities of Attractive Pieces
For Much Less Than Regular Prices

THE FIRST SPECIAL SALE of this desirable ware that we have had in some time. Many housekeepers like silver deposit ware because it combines prettiness with utility. Now the low prices here quoted make it doubly desirable.

Practically every kind of article made in silver deposit ware is included. The glass is of the best quality and the overlay is of sterling silver.

Vases, 6-inch size, \$4.95
Vases, 8-inch size, \$6.95
Vases, 10-inch size, \$8.95
Bud Vases, 10-inch size, \$11.00
Vases, 12-inch size, \$12.95
Oil and Vinegar Bottles, 7c
Marmalade Jars, 7c
Nightcap Sets, \$1.50

Sugars and Creamers, set, \$1.25
Jug, \$2.10
Maximizers and Ladles, \$2.49
Covered Butter Dishes, \$1.49
Handle Sandwich Plates, \$2.79
Cracker and Cheese Dishes, \$3.25
Perfume Bottles, \$1.25
Perfume Bottles, \$2.50

Loeser's—Silverware Store, Main Floor.



New Dimity Blouses : Six Styles

With Hand Drawn Work, \$3.95 and \$5

ONLY SPACE to picture four, but that is enough to show you their charm. No picture can convey, however, the daintiness of the design and the real elegance that they present at such a little price. Philippine workmanship which insures exquisite needlework.

Handmade Throughout and Trimmed with Irish Lace in addition to all of the hand embroidery; and there is a choice of Tuxedo, Peggy and modified collars; a choice of crossed dimity. All have long sleeves and smart little cuffs turned back so daintily. One can scarcely want more suitable blouses for one's new tailored suit. All sizes from 34 to 40 in all models, and in most of them all sizes from 34 to 46.

Loeser's—Second Floor.

Loeser Brand Shetland Floss

One Ounce Balls in Best Colors
15c. Ball, Regularly Sold for 25c

ONE OF THE MOST unusual series of sales which the Needlework Store has arranged in months is announced for tomorrow. Topping the list is this extraordinary collection of Loeser Shetland Floss in one ounce balls for the record low price of 15c. ball. It comes in a wide variety of colors, including:

Light Rose Pink	Rust	Black	Old Blue
Harding Blue	Apricot	Jade	Sand
Silver Gray	Midnight Blue	Baby Blue	
Wistaria			

This Floss will be sold on a Main Floor Table as well as in the Needlework Store. No mail or telephone orders will be filled.

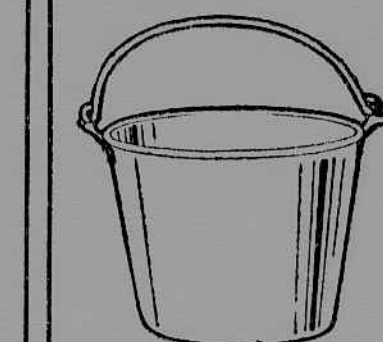
Stamped Articles for Embroidery

We purchased a large quantity of extra quality oyster linen and had all of the following pieces stamped in our own workrooms.

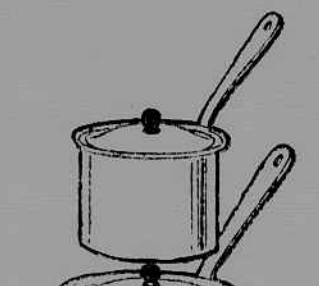
Centerpieces, 36 inches in diameter, in cross-stitch, French knots, featherstitch and dots and imperial rose designs, all easy to complete; value \$2.25, for \$1.29.

Luncheon Sets, 5 pieces, stamped in two patterns, one for a design in blue dots and white acrols; another for French knots in color; both to be finished with a simple crochet edge.

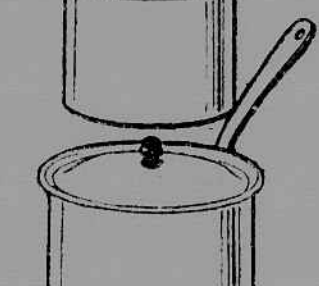
Each Set consists of 1 square Centerpiece, 16 inches in size, and 4 10x16 oblong Place Covers; value \$2.25, for \$1.19 set.



Water Pail
10-Quart, \$1.25



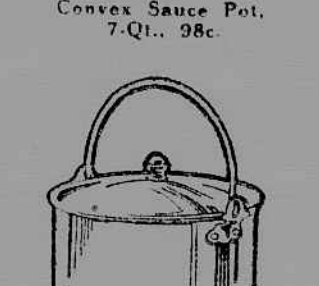
Covered Saucepan
2, 3, 4-Quart, \$1.98 Set



Convex Sauce Pot,
7-Qt., 98c.



Straight Side Kettle
4-Quart Size, 79c.



Stewpan
1 1/2-Qt., 29c.; 3-Qt., 45c.



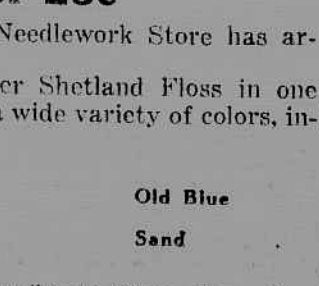
Lipped Fry Pan 11-Inch, 69c.



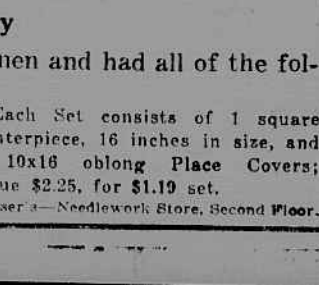
Double Boiler
2-Quart Size, \$1.25



Lipped Preserving Kettle
4-Qt., 79c.; 6-Qt., 89c.; 8-Qt., 98c.



Pudding Pan
1 1/2-Qt., 19c.



Mixing Bowl
1-Quart, 19c.

Amazing Sale of High Grade Aluminum

Unprecedented! At Low Prices That Have
Never Been Equaled Here or Anywhere

This Is "Cook-Rite" Aluminum, and Every
Housekeeper Will Be Interested in
the Chance to Buy It

THE "Cook-Rite" makers of good Aluminum Ware have failed. Thousands of dollars' worth of their splendid product has been secured by Loeser's at clearance prices, for the greatest Aluminum Sale in this store's history. And nowhere in Greater New York have there ever been held bigger or better sales of Aluminum ware than Loeser's.

Seldom is aluminum ware made heavier than "Cook-Rite." And we don't believe that any has ever been more beautifully made, nor finished so near to utter perfection.

Much of it is 18 gauge, which is as heavy as most ware is made. But there is "Cook-Rite" aluminum in this purchase that is even 16 gauge, which is heavier and better still than 18 Gauge.

All this purchase is the "Cook-Rite" brand, with the exception of the water pails. These are imported. They are no better than the "Cook-Rite" ware. They couldn't be. But they are as fine and the values as great.

All this is going to be sold by Loeser's for not only as little but for less than any kind of aluminum has ever been priced here—less than even the cheapest, lightest aluminum.

Think of It! The Heavier Stamped Aluminum for
Less Than the Spun Aluminum

Set Covered Saucepans
2, 3 and 4-quart; \$1.98 set.

Double Boilers
2-quart size, \$1.25.

Straight Side Kettles
1-quart size, 79c.

Lipped Preserving Kettles
4-quart, 79c.; 6-quart, 89c.; 8-quart, 98c.

Stewpans
1 1/2-quart, 29c.; 3-quart, 45c.

Mixing Bowls
1-quart size, 19c.

Pudding Pans
1 1/2-quart size, 19c.

Lipped Fry Pans
11-quart size, 69c.

Convex Sauce Pots
7-quart, 98c.; 8-quart, \$1.49.

Coffee Percolators
2-quart size, 95c.

Water Pails
10-quart size, \$1.25.

Set Covered Saucepans
2, 3 and 4-quart; \$1.98 set.

Double Boilers
2-quart size, \$1.25.

Straight Side Kettles
1-quart size, 79c.

Lipped Preserving Kettles
4-quart, 79c.; 6-quart, 89c.; 8-quart, 98c.

Stewpans
1 1/2-quart, 29c.; 3-quart, 45c.

Mixing Bowls
1-quart size, 19c.

Pudding Pans
1 1/2-quart size, 19c.

Lipped Fry Pans
11-quart size, 69c.

Convex Sauce Pots
7-quart, 98c.; 8-quart, \$1.49.

Coffee Percolators
2-quart size, 95c.

Water Pails
10-quart size, \$1.25.

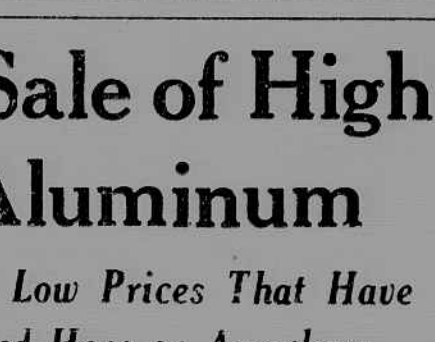
Set Covered Saucepans
2, 3 and 4-quart; \$1.98 set.

Double Boilers
2-quart size, \$1.25.

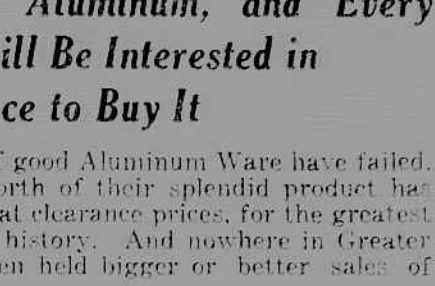
Straight Side Kettles
1-quart size, 79c.

Lipped Preserving Kettles
4-quart, 79c.; 6-quart, 89c.; 8-quart, 98c.

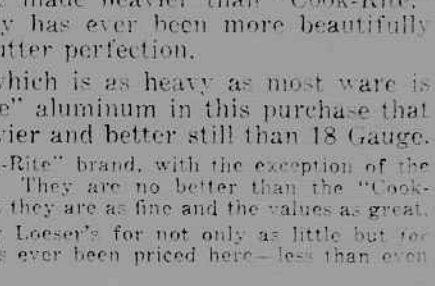
Stewpans
1 1/2-quart, 29c.; 3-quart, 45c.



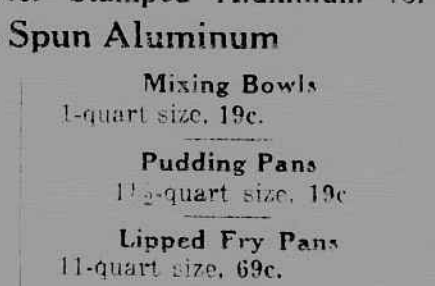
Water Pail
10-Quart, \$1.25



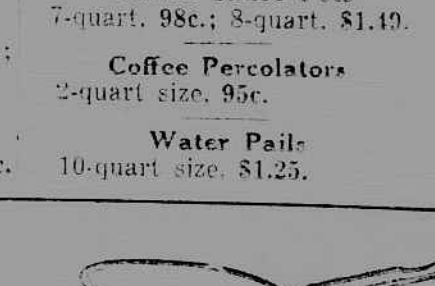
Covered Saucepan
2, 3, 4-Quart, \$1.98 Set



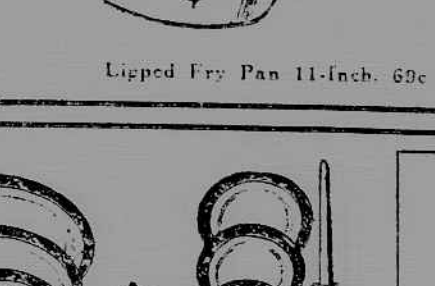
Convex Sauce Pot,
7-Qt., 98c.



Straight Side Kettle
4-Quart Size, 79c.



Stewpan
1 1/2-Qt., 29c.; 3-Qt., 45c.



Lipped Fry Pan 11-Inch, 69c.



Double Boiler
2-Quart Size, \$1.25



Lipped Preserving Kettle
4-Qt., 79c.; 6-Qt., 89c.; 8-Qt., 98c.



Pudding Pan
1 1/2-Qt., 19c.



Mixing Bowl
1-Quart, 19c.



Water Pail
10-Quart, \$1.25



Covered Saucepan
2, 3, 4-Quart, \$1.98 Set



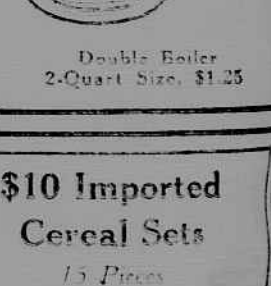
Convex Sauce Pot,
7-Qt., 98c.



Straight Side Kettle
4-Quart Size, 79c.



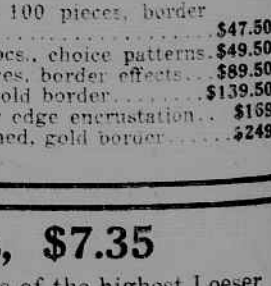
Stewpan
1 1/2-Qt., 29c.; 3-Qt., 45c.



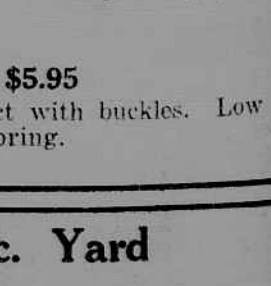
Lipped Fry Pan 11-Inch, 69c.



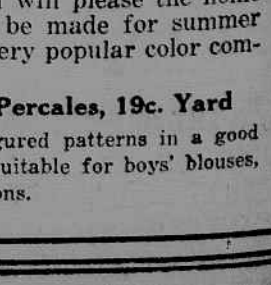
Double Boiler
2-Quart Size, \$1.25



Lipped Preserving Kettle
4-Qt., 79c.; 6-Qt., 89c.; 8-Qt., 98c.



Pudding Pan
1 1/2-Qt., 19c.

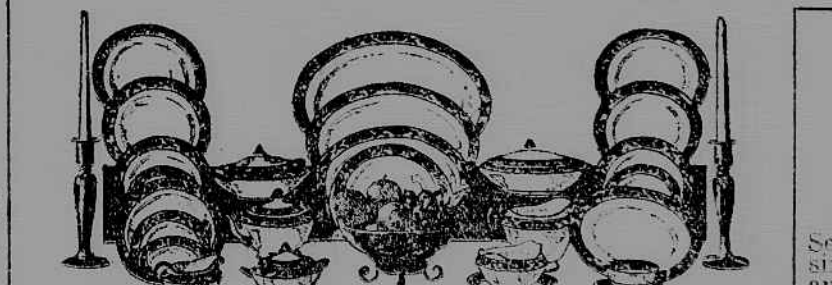


Mixing Bowl
1-Quart, 19c.

\$6 Bluebird Luncheon Sets

32 Pieces
\$3.95

Six each, Cups, Saucers, Fruits, Dinner, Bread and Butter Plates and one each Meat and Vegetable Dish.



\$10 Imported Cereal Sets

15 Pieces
\$5.49

Choice of three patterns. Set consists of six large and six small jars, two bottles and a salt box.



Beautiful Dinner Sets—Now Reduced a Fourth to Half

SPECIAL MENTION is made today of the Dinner Sets in the Annual February Sale. Not in years have we had so large, so varied and so beautiful an array of imported and domestic Dinner Sets.

And the pleasure of selecting a new table service will be none the less keen if the prudent housekeeper finds the cost a fourth to half what she knows is usual.

\$19.98 Dinner Sets, 50 pieces, American porcelain, medallion, \$11.98
\$29.95 Dinner Sets, 52 pieces, handsome border, gold handle, \$24.95
\$35 Dinner Sets, 100 pieces, choice of several patterns, \$19.98
\$50 Dinner Sets, 100 pieces, new shape, new design, with gold edge, at \$39.50
\$50 Dinner Sets, imported china, 100 pieces, gold handles, \$29.95
\$80 Imported China Dinner Sets, 100 pieces, border pattern, \$34.50

\$59.50 American Porcelain Dinner Sets, 100 pieces, border design, \$47.50
\$59.50 Imported China Dinner Sets, 100 pcs., choice patterns, \$49.50
\$107 Limoges China Dinner Sets, 100 pieces, border effects, \$89.50
\$185 Imported Dinner Sets, acid etched, gold border, \$139.50
\$225 Imported Dinner Sets, rich gold over edge encrustation, \$169
\$298 Limoges China Dinner Sets, acid etched, gold border, \$249

Loeser's—Basement.

\$15 Brown Suede Strap Pumps, \$7.35

THE LOW PRICE is more remarkable because it affects Pumps of the highest Loeser type. They were made expressly for us and the model is an exceptionally good one, the fashionable cross strap effect with French heels.

Pumps formerly \$15 a pair for \$7.35.

\$7.50 Black Calfskin Three-Strap Sandals, \$5.95
A pretty model of black calfskin in three strap sandal effect with buckles. Low walking heels and light welted soles. A smart style for early spring.

Loeser's—Main Floor.

32-Inch Imported Gingham, 49c. Yard